



Design

JUL 23 1951

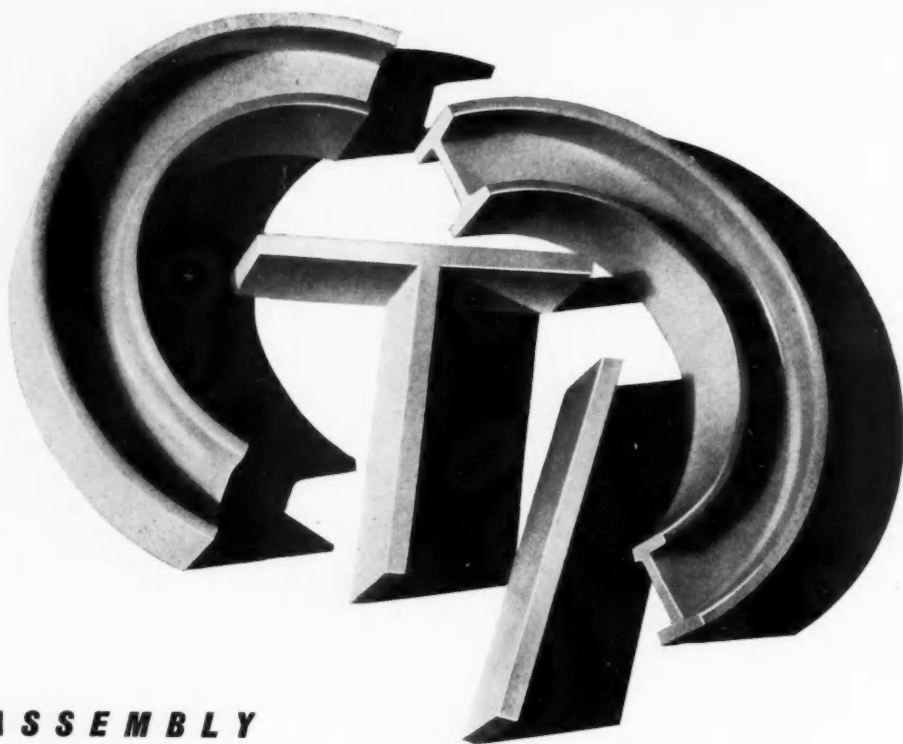
M. ZAHN

THE MONTHLY JOURNAL FOR MANUFACTURERS AND DESIGNERS



Number 31 : July 1951

THE COUNCIL OF INDUSTRIAL DESIGN : PRICE TWO SHILLINGS



ASSEMBLY

The TI Companies have been brought up on assembly problems. They make not only finished articles but component parts; great quantities of these are assembled in TI's forty-nine British factories. But whatever TI make, and whoever handles the assembly, TI make it literally as if it were intended for their own use. This applies equally to precision steel tubes, electrical accessories, wrought aluminium sheet products, cycle parts, and a wide range of other components for most branches of industry. TI usually have something worth saying on light engineering problems, starting from the first sketches and not ending with assembly. Many such problems reach us; new ones are always welcome.

TI's FORTY-NINE FACTORIES SERVE THE WORLD

TUBE INVESTMENTS LIMITED
The Adelphi, London, W.C.2. (Trafalgar 5633)



Design

THE MONTHLY JOURNAL FOR MANUFACTURERS AND DESIGNERS

Issued by the Council of Industrial Design
and the Scottish Committee of the Council

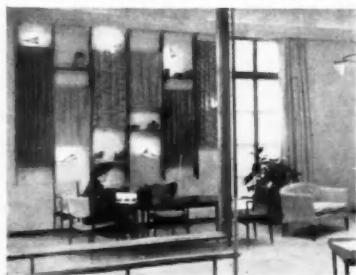
EDITOR: Alec Davis

EDITORIAL OFFICES: Tilbury House,
Petty France, London SW1. Telephone:
WHITEhall 6322

SUBSCRIPTION RATES: 25s a year,
post free, from the Circulation Manager,
DESIGN, Tilbury House, Petty France,
London SW1, or 2s a copy from newsagents
or booksellers

ADVERTISEMENTS: Enquiries about ad-
vertising in DESIGN should be addressed to
the Sole Advertisement Representative,
Dennis W. Mayes, 69 Fleet Street, Lon-
don EC4. Telephone: CENTRAL 4447

CONTENTS	PAGE
The British contribution to industrial art	
Noel Carrington and Muriel Harris	2
New fabrics at Stratford	8
The return of the interior designer	
Paul Reilly	10
Patrons of design: 3 (Jack Beddington)	15
"Homes and Gardens"	18
Design in the domestic scene	20
Case histories:	
A new way of washing (Zalpon)	22
New form for a familiar product (Cona)	24
Methods and materials	26
Design overseas	30
Notebook	34



COVER PHOTOGRAPH: A general view of the showroom of Horrockses Crewdson and Co Ltd, in St George Street, London W1, which has recently been redesigned by Dennis Lennon, MC, ARIBA. This showroom is referred to in the feature on "The return of the interior designer" by Paul Reilly (pages 10-14)

On putting Fun into Function

HOW TO TREAT pattern and ornament, how to handle decoration, in short how to put the fun back into function has become the central problem for the contemporary designer. Fifteen years ago Professor Goodhart Rendel complained of the sentimental puritanism which drove the designers and architects of those days to react to bare walls in the way the generation before had responded to rosebuds. An elderly negress visiting an advanced New York furnishing store put it quite simply: looking at one of their more skeletal pieces of functional furniture, she exclaimed, "It's all right, but there's no love in it." Whether we call it love, fun, detail or decoration, the time has certainly come again for designers in every field to recognise (in the words of Herbert Read) that "there exists in man a certain feeling which has been called *horror vacui*, which cannot tolerate an empty space."

The fact that so many of our best designers are facing up to this problem is at once the most hopeful and the most dangerous feature of contemporary developments. The most hopeful because decoration could build a bridge between the taste of the few and the instinct of the many, because over that bridge could pass a two-way traffic from which designers could extract the popular qualities which guarantee sales and from which the public could learn to distinguish between the sincere and the meretricious in pattern and ornament. Not for years has there been such a *rapprochement* between design leadership and public demand.

On the other hand the dangers of compromise have never been greater. There is no sadder sight than a sensitive designer leaning over backwards to appease popular taste. The painful results of such contortions can be seen in some of the furnished rooms in the South Bank Homes and Gardens pavilion. As John Summerson said in a recent broadcast, "self-consciousness is the sworn enemy of style in every art," or as Lewis F. Day wrote 70 years ago, "There is no compromise possible with vulgarity. Those who like it prefer it undiluted and those who have taste are disgusted by the least taint of it. You cannot well catch two publics with one bait, but you may easily miss them both." It is a very tight rope that designers must tread today, but there is a fine reward at the end of it.

P. R.



THE BRITISH

1851-1951

Bookcase in polished mahogany from the catalogue of Elmdon and Co, 1905, showing effective influence of the Sheraton tradition

Below: One of the early examples of craftsman's skill being sought by Big Business. On the left, a page from Canticum Canticorum (1902) by Edward Johnston, calligrapher. In the centre, the same craftsman's original design, with his personal notes, of part of the sanserif alphabet which he designed for the London Underground (1916). On the right, the same lettering on the familiar type of station sign

Sexaginta fortes ambiunt
Ex fortissimis Israel.
Omnes tenentes gladios,
et ad bella doctissimi;
Uniuscujusque ensis super
femur suum,
Propter timores nocturnos.
Ferculum fecit sibi rex
Salomon
De lignis Libani.
Columnas ejus fecit argenteas,
Reclinatorium aureum,
ascensum purpureum,
Media charitate constravit,
Propter filias Jerusalem.
EGREDIMINI et videte,
filiae Sion, regem
SALOMONEM

ODBEFH
PQURST
QU WA

Notes of details (in case of
forms being overstepped or
in case of slight variations)
Note: the 2 and 3 are to be cut together on one day

CONTRIBUTION TO INDUSTRIAL ART

by Noel Carrington and Muriel Harris

THE SECOND PHASE

THE STATE OF the industrial arts in Britain at the end of the last century was reviewed in a previous article; * it was seen that William Morris had inspired an extremely vigorous Arts and Crafts Movement (the influence of which had already spread beyond this country), but so far it had little effect on the organised manufacture and distribution of articles of daily use.

Indeed, it seemed as if seven more devils would enter in place of one cast out. The restlessness of the nineties led to a short lived vogue for Art Nouveau—a new decorative style of curves and floral symbols, originating in Belgium—while the gospel of hand

craftsmanship led some enterprising manufacturers to follow suit with imitation handwork on machine-produced merchandise. The cultured classes for the most part drifted into a cult for antiques. Thus *The Studio* in 1910 deplored that “on all sides reproduction seems rampant.” The writer declared: “We can obtain chairs, pottery, jewellery, fabrics and all sorts of furniture of any period but our own. . . . If our buildings are to be steel framed, let the construction be expressed, instead of putting up walls with all the paraphernalia of columns, pediments, arches and so on. . . .”

Probably the first Englishman of any importance to translate the principles of good design into quantity production was Ambrose Heal, the London furniture manufacturer. A more detailed account of his career has already been given in this journal (*DESIGN* No 28, pages 12-15). The date of Ambrose Heal's breakaway from the family tradition just before the turn of the century is significant; the link with William Morris is indisputable. Heal made no secret of his aims, and no pretence that his wares were not stock pieces of furniture. Heal's probably found much of their custom amongst the dwellers in the new garden cities and suburbs, who could not afford the masterpieces of Gimson but would not put up with the trash usually sold by the trade.

Others were working along the same lines in the years that followed, but few had the resources of a firm like Heal. The firm of Elmdon and Company in Hammersmith offered furniture designed by Charles Spooner and Arthur Penty, some of which was not in the farmhouse style, for they endeavoured to develop the Sheraton and Hepplewhite tradition. They claimed in their catalogue (date 1905) that their designs “are in no case reproductions of old work but they will harmonise with it.”

continued overleaf

* *DESIGN*, May-June pp. 2-6.





Earthenware plate, with cut sponge and hand-painted decoration in black and yellow: a cheap ware made for the African market. It had not been on sale in England until after it was shown in the DIA section of the Arts and Crafts Exhibition at Burlington House, October and November 1916. (Manufactured by George Jones and Son; photograph courtesy Heal's)



Foxton furnishing fabric of about 1919, in bright colours typical of this period—combining floral and geometrical patterns

THE BRITISH CONTRIBUTION TO INDUSTRIAL ART *continued*

IN ANOTHER TRADE, also re-inspired by William Morris, men were feeling their way towards a firmer footing. It was almost inevitable that in printing the archaistic types of Morris would soon lose favour. Whatever Morris might feel, printing by its very nature is the supplanter of fine handicraft work, and must be accepted as an industrial art, one of the first to come into existence. From the beginning of the century the immediate followers of Morris—both the gifted amateurs and those who were truly of the trade—sought to find types which were both beautiful in themselves and strictly legible; in short, to recover the great printing tradition within the framework of contemporary technique. In the books produced by Cobden Sanderson and Emery Walker at the Doves Press, by St John Hornby in the Ashendene books, and still more in the types designed by Horne for the Florence Press, we can trace the steps by which typographers rediscovered the great tradition.

More significant is the fact that several commercial publishers and printers were, between 1900 and 1914, beginning to integrate the ideals of fine printing in their factory output: Dent in his *Temple Classics* and *Everyman's Library*, W. H. Smith in the advertising work of the Arden Press, Oxford Press in its use of Fell type for standard works; jobbing printers like Harold Curwen, Fred Phillips and Gerard Meynell (whose *Imprint* magazine dated from 1913). All this was to bear noble fruit in the years between the wars.

Why the lead in other trades should have passed from England to the Continent about this time, is one of the mysteries of art history. It might be traced to our national character or to the economic circumstance of the time. It is enough to put on record here that the Germans, in particular, expanded the handicraft renaissance into a new conception of industrial art. They made use of artist-craftsmen like Edward Johnston and Eric Gill as type designers before anyone thought of doing so in this country. German architects equally were developing the ideas of Voysey and Mackintosh. The Swedes no less were benefiting from the example set by craftsmen like Gimson.

Very soon we in England began to take an interest in what was happening abroad. *The Studio* (which was the most influential international art journal for a long period) was illustrating between 1905 and 1910 work from Germany, Austria, France and Sweden, not only Art Nouveau *objets*, but German country houses which had a very English look. Incidentally, the influence of Japanese art, well known to have



Walnut chest of drawers designed by Ernest Gimson (d. 1919) and made by hand in his workshops in the Cotswolds. The emphasis in Gimson's furniture was on superb workmanship and bringing out the natural beauty of the material

affected leading French artists and Whistler, was also having its effect on interior decoration.

Although printing has been quoted here as the trade where designers were most active at this time, there were pioneers in other industries. For instance, Harry Peach was establishing his *Dryad* cane furniture, while Foxton and a few others were giving a chance to young textile designers. Roger Fry established his Omega Workshop about this time. Writing of this period, Lawrence Haward recalls that "those who travelled in Germany in the decade before 1914 saw the beginnings of the movement which took shape in London in the 1915 exhibition. Many designers, industrial firms and retailers had been trying to apply the same principles in this country without any organisation to combine their efforts. Then came the war, and it was that that gave the final impetus to this demonstration of what the Germans could do and what we were losing by not doing."

It was only gradually that we came to realise that we could still excel in spheres where designers were not hampered by obsolete traditions: in yachts, boats and sports gear, in clothes, coachwork and aircraft. Indeed, it was only when a Dane selected such things to exhibit in his own country that we realised where our national tradition was most alive.

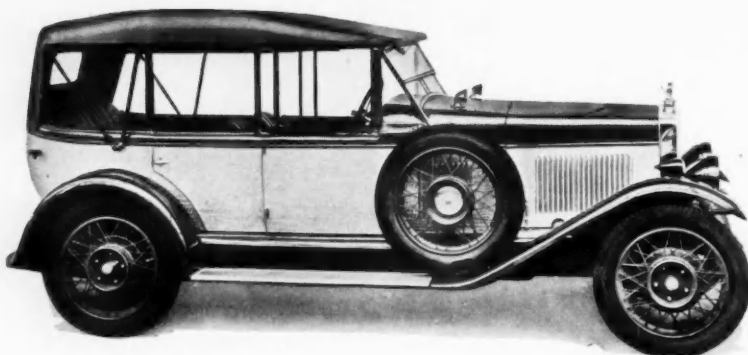
THE GERMAN WERKBUND was formed in 1907, and the British Design and Industries Association, which



An early piece (1923) designed by Gordon Russell and made by hand at his workshops at Broadway. Within a few years this firm had developed machine production on a considerable scale

was founded in 1915 (in the midst of the first world war), was quite ready to acknowledge its immediate debt to German designers. Almost half the 200 original members of the DIA were artist-craftsmen, teachers, journalists or architects, but the other half were manufacturers or distributors, who were already endeavouring to do in their own business what the new society preached for all. For instance, one finds names like Frank Warner, the silk manufacturer, John Marshall of Marshall and Snelgrove, Sir Kenneth Anderson, Chairman of the Orient Line and uncle of Sir Colin Anderson, the present chairman of the DIA.

At first one is struck, in perusing the early journals of the Association, with the smallness of its membership and the comparatively puny scope of its propaganda and activities. But the fact that each member preached its creed in his daily work made it an effective body, so that one man or firm's example soon began to leaven the whole trade. It was fortunate in having amongst its founders men like William Lethaby, philosopher, scholar and first-rate teacher, and Clutton Brock and James Bone, both thinkers and good journalists, as well as a few public figures such as Sir Herbert Llewellyn Smith of the Board of Trade. For pretty soon the DIA ran into trouble with a number of well-established trades which saw no reason for disturbing complacency. Its perky little exhibitions and pamphlets angered the potters and



Two popular and influential transport designs of the 'twenties. This branch of industrial design retained plenty of vitality. There is a curious resemblance in colour pattern as between the car (an MG sports tourer, 1927-29) and the 'plane (a de Havilland Moth of the same date)



furniture makers: it took some time before they realised that the new body had come to stay and was working for their own good. The tone of the early DIA propaganda was moral rather than commercial. "Art is the well doing of what needs to be done" and the simpler slogan "Fitness for Purpose" had a Puritan ring about them.

In the years between the wars the new movement grew rapidly, even though progress may have seemed slow to those who were personally involved. The younger generation of architects were quick to see the implications of what was happening in France and Germany. The architects naturally looked for the furnishings and accessories to fit their new houses or public buildings, and this opened a path for young furniture makers like Gordon Russell; lighting firms like Troughton and Young or Best and Lloyd; many textile firms with excellent technical traditions, like

Mortons, Donald, Warners; potters like Wedgwood and Spode, not to mention newcomers—Poole, Gray, Susie Cooper.

Firms with a mind to experiment found that young designers were waiting to be employed. That spirit of partnership which marked the eighteenth century was revived in the relationship formed between Wedgwood and Eric Ravilious, or between Stevens and Williams, the glass manufacturers, and Keith Murray. And now that other seed sown by the Arts and Crafts Movement, namely the teaching of crafts as well as the fine arts in schools, was to bear fruit, and again we must recall our debt to William Lethaby who gathered round him a devoted band of teachers at the London Central School of Arts and Crafts, founded in 1896.

In printing, the fine series of new types cut by the Monotype Corporation gave printers the tools they

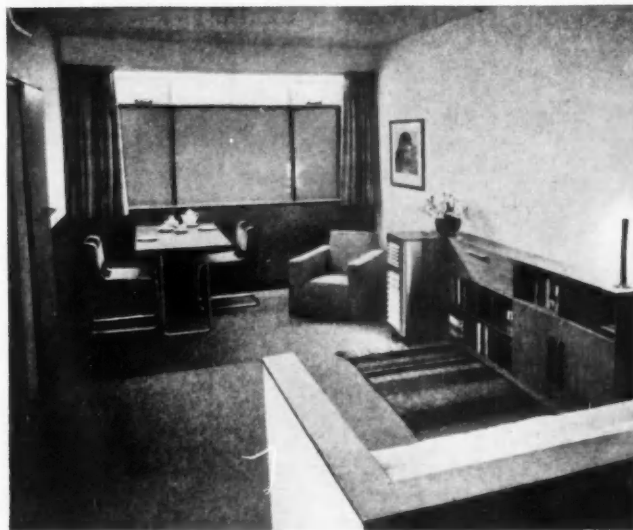
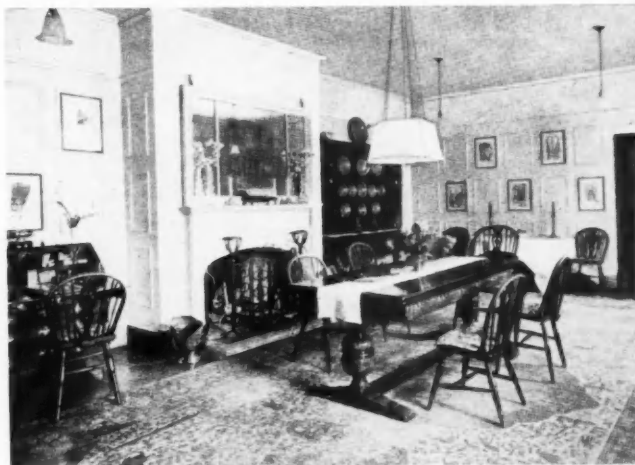
needed for a real renaissance of the printing craft, and it is fair to say that, in book-production at any rate, this country was second to none in any international exhibition.

THIS WAS AN era of exhibitions, great and small, and they certainly had a stimulating effect on the minds of designers as well as on public taste. One may recall the Paris Exhibition of 1925—remarkable chiefly for the unfortunate triumph of cubism in decorative arts, the tasteful Stockholm Exhibition of 1930, and the great Paris Exhibition of 1937—not to mention innumerable exhibitions in Germany, which, until the advent of Hitler to power, was a dynamo of experimental design. In England, the privately organised Exhibition of Industrial Art in 1933 at the Dorland Hall in London must be taken as something of a landmark. It was small but it had unity, and it was even financially successful. The Royal Academy followed with an exhibition which compromised rather too leniently with the luxury trades, and in 1934 the Government took a hand in forming the Council of Art and Industry under the chairmanship of Frank Pick, whose use of design had made the London Transport system a model for general administration. It is probable that this Council would have been developed by stages into the present Council of Industrial Design had it not been for the interruption of the war. The fact that our Government has now recognised that design is (along with scientific research) an essential part of an industrial economy, suggests that this country does not intend to lag behind again in the industrial arts.

The flower of our industrial art has been gathered together in the South Bank and other exhibitions of the Festival year. From these displays a careful observer will be able to judge to what extent a real feeling for design has now become a live tradition in various trades. To balance the picture he should perhaps compare the selected compilations with what he will find in the popular stores or the booths of the annual industrial fairs. He will then appreciate what has been achieved and how much remains to be done.

It is probable that an interested but objective critic would conclude that in the first half of this century we in England have derived more from abroad than

we have given. All through our history we have absorbed ideas, forms and fashions from the Continent or elsewhere overseas, generally endowing them with a peculiar national flavour. The speed with which a new movement spreads has naturally developed with the growth of travel, technical journalism, broadcasting, and now television. Today furniture design in this country is clearly much beholden to the Scandinavians, while automobile designers have at least one eye on America. Nevertheless this process of give and take is in the very nature of all the arts. At the end of the nineteenth century the Continent borrowed ideas freely from this island, so that in a sense we are but taking repayment of a loan.



Changing taste of the English interior. The top picture shows a typical upper-middle-class home of the 'twenties, "period" in its flavour, airy and discreetly opulent (Dining room in John Galsworthy's country house, from Homes and Gardens). Below: the forerunner of the utility flat: Wells Coates' design in the Dorland Hall Exhibition of 1933; subsequently used at Lawn Road, Hampstead

New fabrics at Stratford

THE RENOVATION AND ENLARGEMENT of the Shakespeare Memorial Theatre at Stratford, though overshadowed by the opening of the Royal Festival Hall in London, has also provided opportunities for new design—in furnishing fabrics especially. It has been redecorated under the direction of Brian O'Rorke, RDI, FRIBA, FSIA, and, working in close co-operation with him, Tibor Reich, ATI, has designed a number of new fabrics which have been woven by his firm at Clifford Mill, near Stratford. Mr Reich, who was born in Budapest in 1918, came to this country after studying at a textile school in Vienna, and studied for five years in the Textile Department of Leeds University. After experience as a designer in the rayon cloth industry, he founded Tibor Ltd (of which he is managing director) in 1946.

All the new fabrics have the strong textural interest of earlier Tibor designs, and, in planning them as a range, it has been possible to choose their colours in relation to one another and to the colours of walls and carpets in the different parts of the theatre for which they are intended. Red, the most dramatic of colours, predominates—in shades of burgundy and scarlet.

The most important of the new fabrics are illustrated opposite. They are:

MACBETH: a heavy textured cotton bouclé fabric, hand-woven with non-tarnishing gold thread, used in the bar. The colour is a brilliant scarlet on a dusty grey ground. The design is a geometric pattern consisting of slightly raised 3-inch blocks interwoven with gold spots approximately 8 inches apart. There is also a self-coloured version of this design for the bar seating.

BERKELEY: a chartreuse green rayon material interwoven with gold threads and a grass-green cotton bouclé yarn. It is used for curtaining the broad win-

dows in the dress circle foyer, which overlook lawns and the Avon.

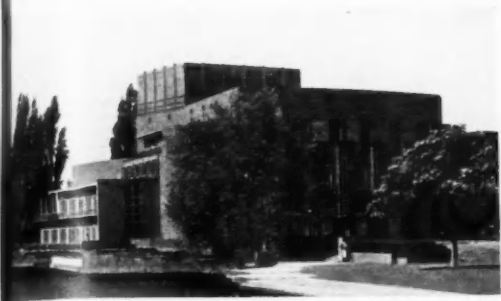
PARK LANE: a ribbed bouclé and plain cotton fabric in a deep burgundy shade, with a slub of purple rayon fleck. It was designed for the top balcony, where the carpet is in the same colours.

CYMBELINE, used for the curtains in the main foyer of the theatre, is of similar design to *Macbeth*. Though rather more subdued in colour, its squares of dull scarlet and brilliant scarlet are relieved by square spots of burgundy, and interwoven with gold thread, which is used more lavishly here than in any other Tibor design.

CARDINAL is used in burgundy red for the seating in the auditorium and in forest green for small couches in the dress circle foyer. It is a 26-ounce pure cotton bouclé cloth with half-inch ridges. It is extremely durable and it is also cool (the theatre's main season is in spring and summer). The cloth consists of a series of small loops of cotton yarn, giving a moquette-like pile; the loops are interlaced on a strong burgundy cotton warp. R. Greg and Co Ltd co-operated with Tibor Ltd in the production of the special yarn used, which gives *Cardinal* the qualities of a pile and a cord fabric. In the auditorium, the seats have scarlet wool backs—a bold colour-combination with the deep burgundy of the *Cardinal* material, which is used only on the seats themselves.

REGENCY: a striped fabric used to curtain the French windows in the restaurant on the riverside. The colour scheme is mustard yellow and off-white on a pale dusty pink ground.

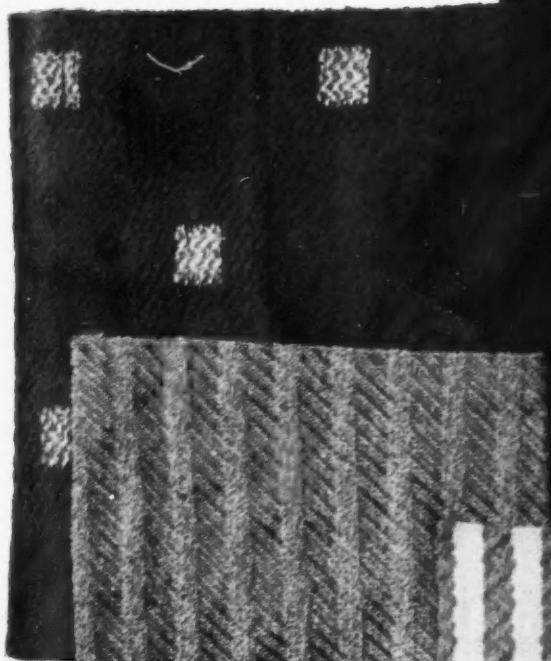
The illustration of Tibor fabrics, opposite, is reduced in size to approximately one-third (linear). Colour photograph for DESIGN by C and E Layton Ltd. Photograph of Shakespeare Memorial Theatre by courtesy of the Gas Council.



CYMBELINE



CARDINAL



MACBETH



BERKELEY



REGENCY



PARK LANE

The return of the interior designer

"We are witnessing today for the first time in many generations a recognisable trend in the design of furniture and furnishings," seen at its best in showrooms and travel bureaux

by Paul Reilly



Seen from Bond Street, W1, this showroom of an old-established firm of cloth manufacturers invites the passer-by. No window display obstructs the view of the interior, which sets a high standard in all its details. Practical displays of cloth, decent furniture, careful lighting, friendly colouring all suggest a conscious ease of effortless superiority.

(Designed by Michael Rachlis, MINSTRA, for Hunt and Winterbotham Ltd.)

To sell brassières in Savile Row demands courage and originality. Partos (Brassières) Ltd employed Dennis Lennon, MC, ARIBA, late Director of the Rayon Industry Design Centre, to re-model and furnish the first floor of an old house. The pale blue coved ceiling with recessed lighting, the interplay of different colours on the walls, the bold use of coloured carpet squares and an abstract mural by Terence Conran are good foils to the aristocratic lines of the furniture which, stemming from the English eighteenth century *via* present-day Denmark, is made to Lennon's designs by the Scottish Furniture Manufacturers Ltd. Altogether this showroom is a good example of the assured elegance of contemporary interior design.

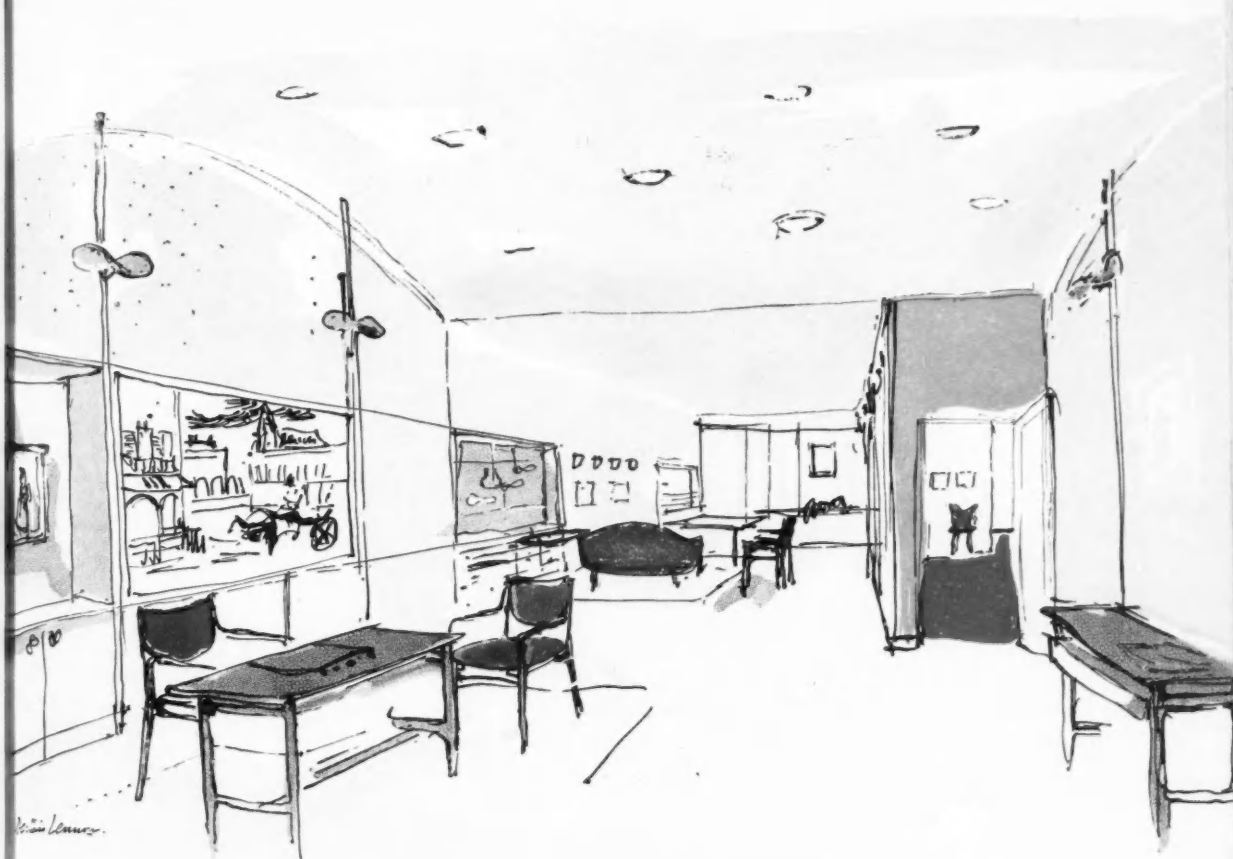
ALTHOUGH A FEW editors, in their comments on the South Bank, have given the impression that they have no weapons in their armoury more manly than a mouthful of pins, the Press has in general risen to the occasion and has recognised in the Festival exhibitions a milestone in the history of British architecture and design. Even hard-headed Midland reporters have suggested that some people "may find the display the most satisfying and complete expression of a new age in design and planning that has yet been presented."

It is inevitable that this national showroom must overshadow many other displays and activities which in any other year would be singled out for comment and praise. And yet the showmanship on the South Bank is in some respects only an extension of a development which has been taking place since the war. On the South Bank are gathered together in one exhibition many of the talents and tastes which have in the last few years been witnessed up and down the



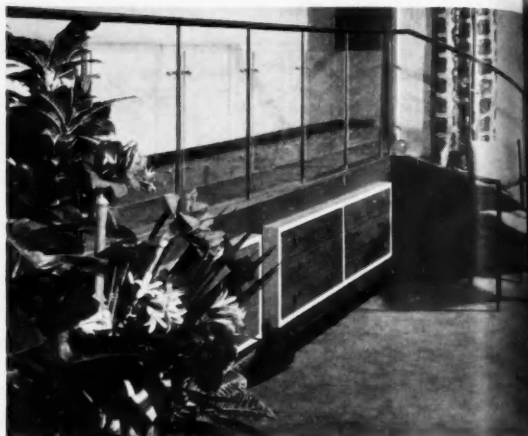
and in
reaux

nts on
t they
than a
to the
itions
e and
have
ay the
w age
ated."
must
which
ment
South
of a
e the
n one
have
n the



Above, a general view of the new Partos showroom, other illustrations of which appear on left. Reproduced from a sketch by the designer (Dennis Lennon) by courtesy of Partos (Brassières) Ltd and their advertising agents, W. S. Crawford Ltd. General contractors for this showroom were David Esdaile and Co Ltd

This close-up of a desk and chair in the Partos showroom emphasises the economy and elegance of Lennon's furniture. Note the use of brass ferrules on the chair legs, reminiscent of English Regency library tables and popularised by the Danish furniture architect Finn Juhl. The inspiration of this furniture may be traditional, but the treatment is eminently contemporary. The desk drawer handles cleverly reproduce the Partos trade-mark without straining the point.



The contemporary designer's eye for detail is well shown in this corner of the new Horrockses showroom in St George Street, Hanover Square, W1. The plainness of the self-coloured carpet is relieved by the suggestion of a stripe; the austerity of the platform handrail by slight modelling and chamfering and the transparency of the Perspex panels by delicate incising with a bobbin motif. The drawer pulls, on the other hand, appear to be stock items.
(Interior and furniture designed by Dennis Lennon.)

The other end of the Horrockses showroom—a photograph taken from the entrance dais. Note the adaptable shelving and storage and the polished equanimity of the furniture. (A general view of this showroom appears on the front cover.)

country in minor exhibitions, shops, schools and showrooms.

This movement may be summarised as the re-emergence of the interior designer—not the fashionable decorator nor the gifted amateur with an eye for antiques nor yet the commercial shopfitter with every style at his finger-tips, but a designer with an architectural training, a contemporary eye and a working knowledge of where to lay his hands on all those minor fittings and furnishings which, when assembled, give a unity and coherence to any project.

The reappearance of the interior designer is, of course, no accident. There were many grounds on which one could have foretold this development. In the first place, restrictions on new building pointed to a period of making-do and mending and of thorough refurbishing of existing structures. There is hardly an hotel or store or office in the country which is not in need of some redecoration or refurbishing.

In the second place, the teaching of Continental masters, such as Walter Gropius, had already before the war spread the idea that design is indivisible, that

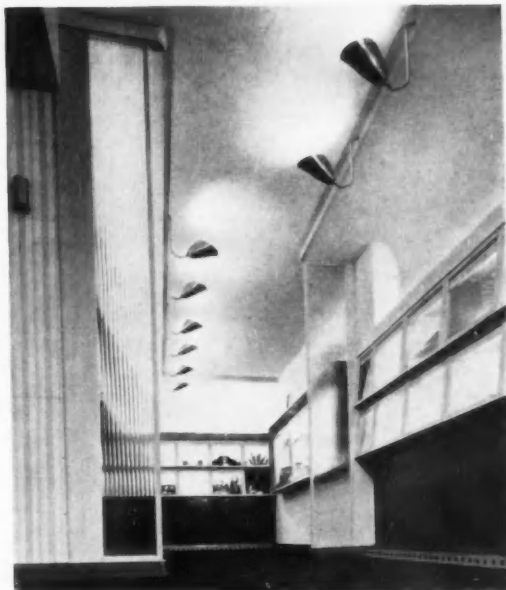
the architect's interest cannot stop at the front door but must embrace all that goes on inside the building. Just as the Liverpool School of Architecture between the wars directed attention outwards to town planning and civic design, so the Continental influence pointed inwards to interior design.

In the third place, the question of design and style in a wide range of consumer industries was becoming a matter of public debate and popular interest. Propaganda for better standards was greatly stepped up in the post-war years and hitherto unexploited reserves of talent were discovered among our younger designers.

All these factors therefore pointed to a new interest in interior design, but the question was to find its proper outlets. There was a danger at one time that our designers might get side-tracked in their pursuit of ephemeral exhibition contracts. We have heard complaint that this has happened but no one should underestimate the value of these stimulating exercises; indeed, it has been largely through the techniques of exhibition display that the present revival of



Contrast this bay of the Young Liberty showroom with the dominating Tudoresque "antiquity" of the older part of this famous London store. Here Hulme Chadwick, ARCA, has designed both the interior and the furniture in the simpler, less ostentatious manner of today. The rather theatrical light fittings seem quite legitimate in a department store.



The worm's eye view of the British Jewellers' Association's Export Showroom, above right, over-dramatises a sensible, well-lit arrangement of showcases also designed by Hulme Chadwick.

interior design has come about, for the new leadership in taste and design is seen at its best in travel bureaux, in small shops and in showrooms of companies which for one reason or another are out to capture a new class of trade.

Changes in commercial practice are always certain to be reflected in standards of design. For instance, when the manufacturers and wholesalers of women's fashion clothes launched their policy of direct appeal to the public in place of their former anonymous selling through retailers, the design of their garments and of their publicity took a smart pace forward. The standard of design, from publicity to premises, is in fact a very sensitive and accurate barometer of commercial vitality. When an old-fashioned store receives an injection of new blood, or when a manufacturer decides to come out into the market place himself, the most immediate manifestation of the new policy will be in the design of publicity, of display and of showroom furnishings.

Nor is it a coincidence that there is a similarity of style in the design of such showrooms, or that that



The main colours in this Holborn showroom for Platers and Stampers Ltd are pale grey and Prestige red (named after their Prestige kitchenware). Were it not known that this was designed by the London office of Raymond Loewy Associates, one might have guessed the American influence from this two-toned contrast, from the chunky hall chair, the heavy framing of the cupboards and the rather overhatted lamp standing on the slab-like table top. In many respects the difference between contemporary American designers (and their British imitators) and contemporary British and Scandinavian designers is the difference between a closed fist and an open hand; the one is bold, forthright and obvious while the other is delicate, sensitive and subtle—but both, in their own spheres, are of this day. (Contractors, E. Pollard and Co Ltd.)



In this new service department by W. M. de Majo, MBE, MSIA, in Ronson House, Strand, the hand of the exhibition designer seems more evident than that of the interior designer. The fancy framing of the advertisements, the wall settee supported on satin chrome needles with a back rest "apparently suspended in mid-air" (vide the publicity hand-out), the reception desk embracing an inverted tapered column and the over-emphatic light baffle which crowns the column, all smack of vogueish tricks which are likely to be outmoded long before the decent, unostentatious match-board treatment of the walls. The clumsy chromium ash-trays seem to come out of yet another stable. (Contractors, H. N. Barnes Ltd. Carpets by Catesbys Ltd.)

style is what is today commonly called "contemporary" (as opposed to the *ci-devant* "moderne"), for we are witnessing today for the first time in many generations a recognisable trend in the design of furniture and furnishings.

If the illustrations to this article are not sufficient evidence, we may recall a remarkable competition held earlier this year which did not perhaps receive the notice it deserved.

The magazine *Art and Industry*, in association with ICI, offered prizes for a design for a hotel reception office. When the winning entries were shown, it was seen that all three were in the same contemporary idiom. Had such a competition been held at almost any time between the end of the Regency and the middle of this century, it would have been a safe bet that the awards would have gone to some "period" essay—with, latterly, some restless exercise in rootless "modernistic" jockeying for a place. As it was, all three were imbued with the same contemporary attitude to interior design. To try to define this contemporary attitude, which is so often extolled but so seldom explained, is perhaps to prepare for oneself a meal of one's own words—but nevertheless, I would define it as an attitude composed of a rational respect for the functional, tempered with a human desire for pattern and colour, informed with a classical sense for balance and proportion and, last but not least, enriched with a craftsman's love of good materials honestly used.



This new travel bureau in Piccadilly, W1, for the South African Tourist Corporation is frankly exhibitionist, with its unframed glass wall giving onto the street, its undulating ceiling of sycamore slats, its white walls and strong colour accents on furniture and fittings and its exotic plants suggesting a strange and distant land. But in its openness and informality combined with careful detailing and studied choice of materials and surfaces, it points the way to a new lightness and flexibility that is well in tune with the times. (Designed by James Cubitt and Partners. Displays by Cockade Ltd. Furniture by Dunns of Bromley and Storys.)



JACK BEDDINGTON

Exception to the rule:
the story of a man who influenced British advertisement design
in spite—or because—of his amateur status

JACK BEDDINGTON has been known to describe himself as a gifted amateur. There is less modesty in the definition than you might suppose. For Beddington is a man in love with talent who places gifts above the solid and pedestrian virtues; and since he holds that creative work should be done for its own sake and the pleasure it gives, there is for him no slight in the epithet "amateur."

This outlook he owes to a family tradition of sophisticated culture. His grandmother was a well-known pianist; Violet Schiff, literary hostess and wife of Proust's friend and translator Stephen Hudson, was one of his aunts; another aunt was Oscar Wilde's friend, the Edwardian novelist Ada Levenson: with his hooded eyes, immaculate moustache, and slightly stylised elegance, her nephew would not look out of place in one of her works. "My mother struggled in vain [she sent him to Wellington College] to turn me into a typical normal Englishman. I kept reverting to type." He was miserable at Wellington; but at Balliol, the next stage, he was ecstatically happy, did no work, and was ploughed in Greats—a very rare distinction.

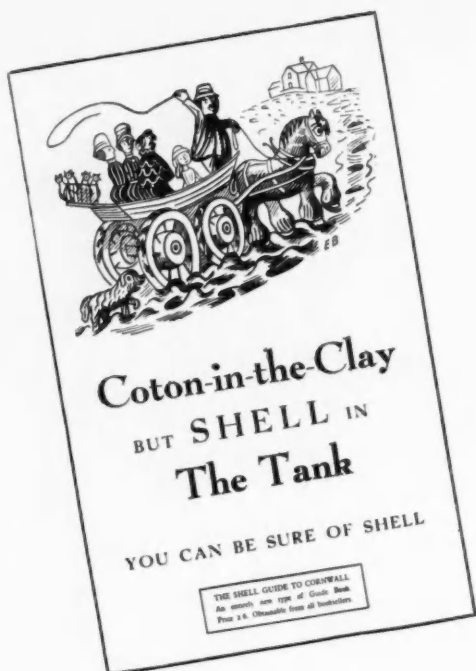
It coincided with the outbreak of the First World War. Beddington immediately enlisted. He came out of the war wounded, married, and in need of a job. Shell gave him one in China, where he spent the next eight years admiring the Chinese and disliking his fellow Europeans in Shanghai. In 1928 he was invalided home to the London office. His new duties included membership of the advertising committee.

Beddington knew nothing of advertising, but turned down every design that came up on the simple grounds that it was hideous. His chief responded by making him publicity manager. About this time, Shell-Mex merged with BP. BP owned the Regent Advertising Service, of which Beddington became chairman. Shell-Mex and BP advertising was transferred to this agency, and Beddington found himself in the delightful position of being his own client.

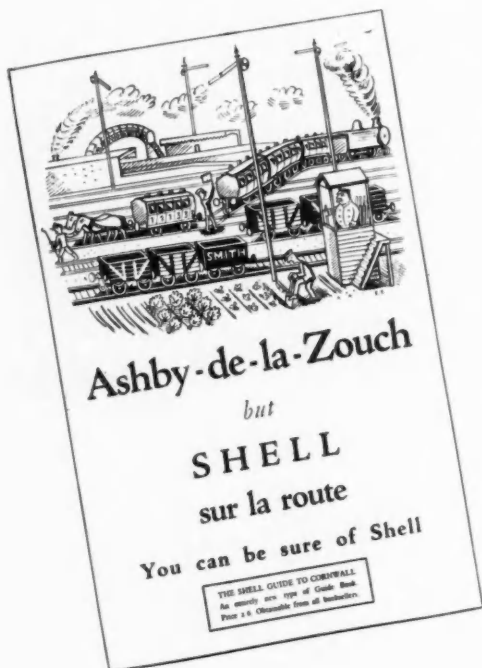
He now began to spend his lunch-hour going round the West End art galleries. When he saw work that appealed to him, he would commission the artist to do an advertisement for Shell. Most of the artists were young and unknown, and by paying them



1929: A design that was widely copied by cartoonists and a phrase that "became part of English life." Designer: John Reynolds



In these advertisements, the drawings were by Edward Bawden (1934)



TO VISIT BRITAIN'S LANDMARK



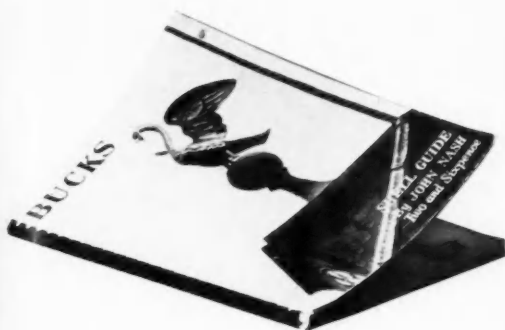
KIMMERIDGE FOLLY, DORSET

YOU CAN BE SURE OF SHELL

promptly, he was able to obtain at small cost designs by people who now command forbidding fees. Enlightened patronage need not be uneconomical. Beddington's protégés included Graham Sutherland, Rex Whistler, Mary Kessel, John and Paul Nash, Cedric Morris, Edward Bawden, Barnett Freedman, McKnight Kauffer, Edward Ardizzone and Merlyn Evans. He never told them *how* to design an advertisement, but gave them the subject and size and left them to it. On the copy and ideas side he employed Robert Byron, Peter Quennell and John Betjeman. Apart from Betjeman's editing of the *Shell Guides* their duties were simply "to drop into the office occasionally and wake us all up."

The result of the Beddington policy was a revolution in British advertising: it became (a) witty and (b) pretty. At the same time Shell advertising became part of English life: the slogan "That's Shell—that was" became as familiar then as "Shall I do you now, Sir?" was to become a few years later; people bought Shell posters to hang in their homes; and the Shell style was so well known that it was possible for advertisements to be issued with no copy at all and still to be recognised as Shell. Not only were the Shell advertisements decorative in themselves: Shell stopped advertising on hoardings (using van boards

An amateur's interest in the fine arts made Jack Beddington familiar with the work of Paul Nash, which he later put to good use in Shell's famous posters: an example (1937) appears at top of this page



1934: *The Shell Guides to various English counties—a very indirect form of advertisement—were welcomed for the freshness of their writing and of their presentation alike. Their distinctive appearance was helped by Plastoic binding, still a novelty at the time*

instead) and even published press advertisements consisting of an exquisite photograph of the countryside with the caption "Shell Do Not Advertise In Places Like This."

During the Second World War, Beddington served as Director of the Films Division in the Ministry of Information and was awarded the CBE for his work. Apart from passing all scripts for commercial production, he was directly responsible for Government documentaries including *Desert Victory* and *The True Glory*—the latter a highly successful experiment in Anglo-American collaboration of which he is especially proud because at the end "we all liked each other more than before."


For three years he has been a member of the Council of the Royal College of Art; he is an honorary Fellow of the Society of Industrial Artists, and a Governor of the Foundation for Visual Education. As deputy chairman of Colman, Prentis and Varley, the agency responsible for some of the most distinguished advertising in this country (Elizabeth Arden, BEA, D. H. Evans, The Hulton Press, and, since the war, Shell) he continues to pursue his policy of "encouraging vitality, letting artists have fun with their work, and never allowing anything to go through if we can think of a better way of doing it."


GABRIELE ULLSTEIN

The masterly simplicity of British European Airways' press advertising is due to Colman, Prentis and Varley Ltd, the agency of which Mr Beddington is now deputy chairman. A current example is shown on right




Jack Beddington selected and briefed the artists for Lyons' tea-shop lithographs. Examples reproduced above are by Barnett Freedman (top) and Edwin la Dell







Every weekday afternoon at exactly the same time,



flying over the Cheviots, a fast BEA airliner



overtakes me on its 2½-hour flight



from Edinburgh to London.

fly BEA

BRITISH EUROPEAN AIRWAYS

'HOMES & GARDENS'

The Homes and Gardens Pavilion on the South Bank is one of the liveliest sections of the exhibition. A number of interior designers have arranged a series of rooms to suggest fresh ideas in furniture, furnishing and colouring suitable for different types of people, different incomes, different ages and different activities.



FARMHOUSE KITCHEN—LIVING-ROOM. The fireplace is tiled on the kitchen side, flint-faced on the living-room side, seen here. Beyond it is a double-sided side-board-cum-kitchen cabinet, its top forming a service hatch. The table was designed for the Rural Industries Bureau, the dining chairs—which are turned, with plywood backs—for Primavera Ltd. The easy chair is the *Gazelle*, by Horace Holme Ltd.

Designers of the Kitchen section are F. L. Marcus, Dip. Ing. Arch., Clive Latimer, MSIA, and Nigel Walters, MSIA



PURPOSEFUL LIGHTING. Part of a room designed to show different types of lighting and the uses for which they are intended. It includes a Merchant Adventurers' desk lamp, clamped on a bureau by Morris of Glasgow; an adjustable pendant light by Troughton and Young over the dining table (designed, with its chairs, by R. D. Russell, RDI, and made by E. Gomme Ltd); and a Murphy television set.

The sectional settee—made, in this instance, by R. S. Stevens Ltd—is a piece of furniture which the television habit is likely to make increasingly popular.

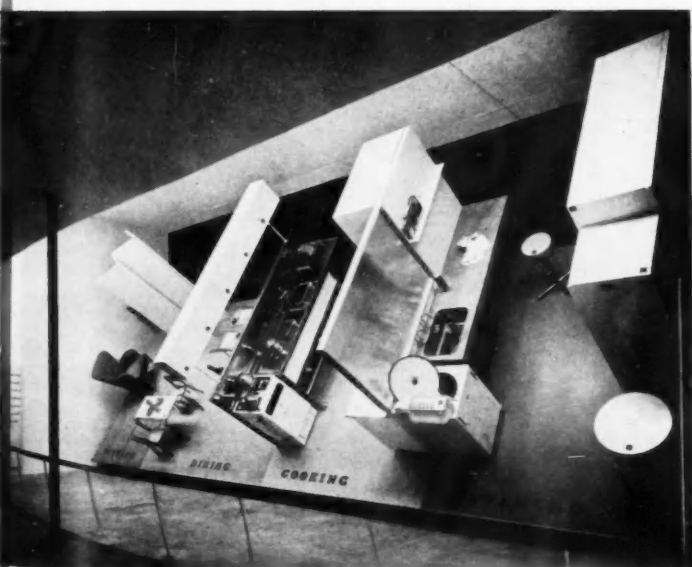
The room is in the "Entertainment at Home" section, designed by Robin Day, ARCA, FSIA

FUN IN THE PARLOURS: This section has been the most criticised in the Homes and Gardens Pavilion, probably because the designers, Eden Minns, FSIA, and Bianca Minns, set themselves an impossible task when they attempted to "popularise" contemporary furniture by smartening it up with spots and angles and violently contrasting veneers. The line between genuine experiments and exhibition stunts is always fine. In this case the chairs and settee seem to be on one side but the table and cupboards—more modernist than contemporary—on the other



DAY AND NIGHT NURSERY for a four-year-old girl. The extending cot is designed to keep pace with her growth for years to come; it is made by H. and G. Alexander and Co Ltd for Scottish Furniture Manufacturers Ltd. The storage unit, table and chairs are all by Papworth Industries Ltd, while members and students of the Architectural Association designed the flat-roofed doll's house, right.

Designers of the "Child in the Home" section are Bronck Katz, Dip. Ing. Arch., FSIA, and R. Vaughan, AA Dip., ARIBA. It includes rooms for a baby and for boys, as well as this girl's room



BRILLIANTLY SIMPLE display trick by the designers of the kitchen section: a complete room, 28ft. long, is tilted at 60 degrees to give almost a plan view. The aim: to show that space usually wasted on passages and walls is saved and spaciousness achieved in a small house by having one "living area," subdivided into zones for (left to right) sitting, dining, cooking, cleaning. Traffic, it is claimed, is reduced to a minimum; children can be watched without getting in their mother's way. Storage units are by Wallis and Co (Long Eaton) Ltd. The gas cooker is by R. and A. Main; stainless steel sinks by Sissons (left) and Benhams (right); vertical drying cabinet by H. Fisher (Oldham) Ltd

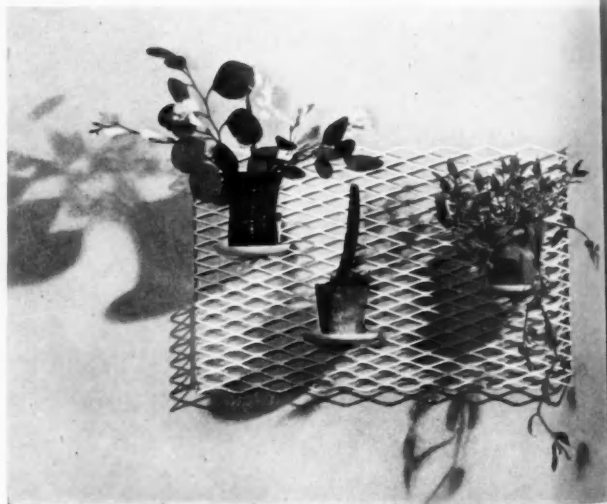
P. R.

The heading block at the top of the opposite page was made from a proof of a wood poster letter, decorated by Jean Meager



The "Hanging Garden" is made of expanded metal, flattened at the crossing-points and stove-enamelled white. Flower-pot holders hook on to the mesh. The basic design—which is patented—is by Felix Augenfeld (USA); several types of "Garden" have been developed from it by S. M. Wolff, of Hampstead: they are made up from panels in several sizes—some of them with projecting wings at right angles to the main panel. The makers are S.W. Display, London WC2.

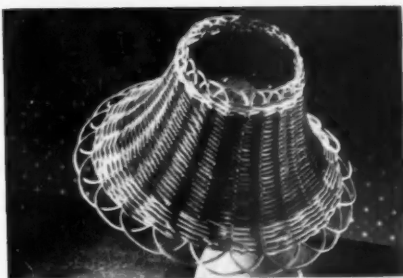
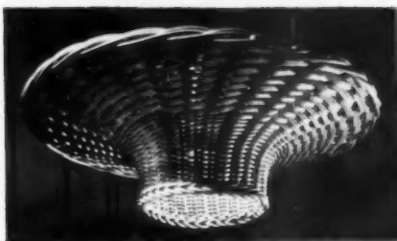
Apart from its decorative pattern, an advantage of the panel is that it enables several flower-pot holders to be used with only two points of attachment to the wall (or none at all, where there is a picture-rail from which the whole can be suspended)



Design in the domestic scene

New furniture and accessories

These decorative lampshades, in cane, are designed by Desmond Sawyer, LSIA, and made by disabled ex-servicemen. The ceiling fitting—which weighs only eight ounces—is 18in. wide and costs £2. The table lampshade, 12in. by 8in., costs £1 3s 6d (both prices are approximate, and include purchase tax). These items are from a range of lampshades and waste-paper baskets designed by Mr Sawyer, of Exeter.



The oval dining-table—a shape which has been neglected by designers in recent years—reappears in this suite designed for Heal's by A. J. Milne, MSIA. Made in Mansonia walnut, it is in the tax-free price range (£12 10s for the table, £19 for the sideboard, £5 each for the armchairs).

The curtain fabric, *Lacy*, costs £1 11s 11d per yard, 48 inches wide. It is a printed linen designed by Lucienne Day, ARCA, FSIA, available in three different colour schemes—sea green and dark green, mustard yellow and blue-green, jade and turquoise.



For the professional man whose office is in his home, furniture which is businesslike in function but domestic in appearance is a desirable possession. Hence these pieces designed by Douglas Stephen, LSIA. The plan chest is in mahogany; it has six drawers with linen covers and a rack for rolls, etc.

The desk chair is a prototype, in mahogany and beech, covered in bleached and reversed hide.



A new way of washing

"A NEW WAY of washing," particularly suitable for schools, factories, office blocks and other buildings with communal wash-places, is provided by the *Zalpon* system, which employs a new form of soap and a new type of dispenser. The soap used is neither in tablet nor in liquid form, but is a translucent, perfumed washing cream, coloured olive green, and slightly reminiscent of household soft-soap. It obviously required a new type of dispenser, and this has been developed by the same manufacturers, Newton Chambers and Co Ltd, Thorncliffe, near Sheffield.

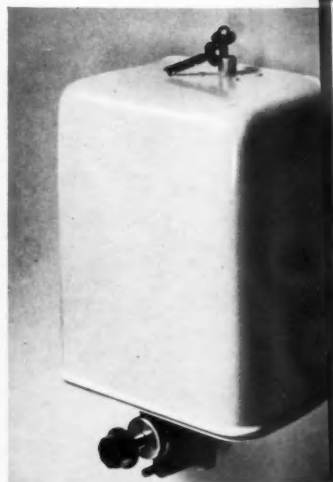
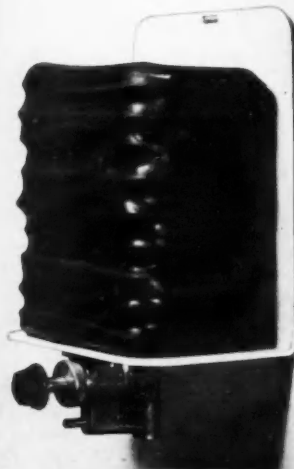
The *Zalpon* system is very economical because (a) only a minute amount of cream is required—one bottle about the size of the familiar milk bottle holds enough for 2,000 washes; (b) the cream does not run to waste through the user's fingers as liquid soap does;

(c) there is no risk of pilferage as there is with soap tablets. The delivery mechanism ensures that the user gets the right amount of soap; the setting of the mechanism can be altered (but not tampered with by unauthorised people) to alter the amount.

The new soap dispenser was invented by H. W. S. Churchill. The original model, four years ago, was of very different appearance from the production model, as developed by Newton Chambers and given its final form by Christian Barman, RDI, their consultant designer for this job. Its most conspicuous feature looks like an inverted bottle—which it is. It is locked in position in the dispenser and virtually becomes part of it.

The dispenser proper is made of aluminium alloy, pressure die-cast, and consists of two main parts: the baseplate which is screwed to the wall, and the

In appearance, the original model of the *Zalpon* soap dispenser (shown in the two photographs on right) bore little resemblance to the production model (at top of page): the soap-container was hidden inside a metal case. In the course of development, a strong and shapely glass container was evolved, making the case unnecessary. The shape of the metal parts has also been conspicuously changed. Christian Barman, as consultant designer, worked in close collaboration with the manufacturers' staff.





body which slides on to this. Out of sight within the body is the delivery mechanism, with moving parts of stainless steel and rubber parts which have been the subject of long test. Below the body there is a lever which, when pulled, delivers the cream into the palm of the hand. This lever is chromium plated. The other metal parts are finished in white stove-enamel, relieved by the green cross in a diamond-shaped frame which is the house-mark of Newton Chambers' *Izal* and kindred products.

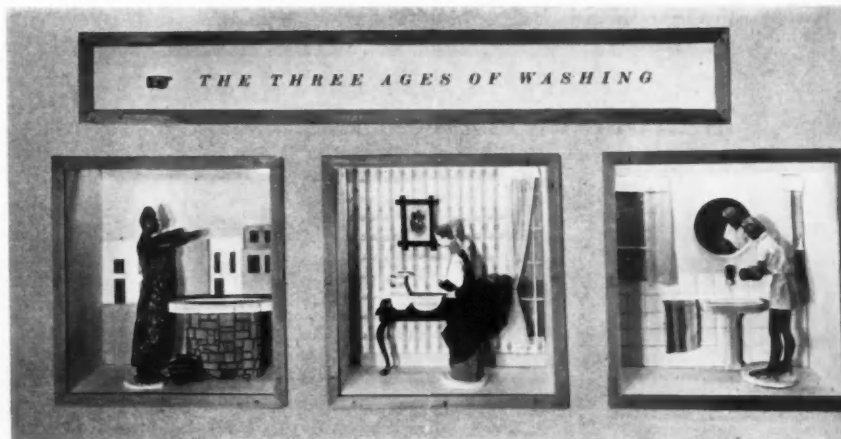
When the dispenser is empty, the bottle is discarded and replaced by a full one: this change, the manufacturers state, can be effected in a few moments. (The dispenser body is locked on to its wall mount, and the bottle locked into the dispenser body, with the opposite ends of the same key.)

The bottle, made by Gregg and Co of Knottingley, is closed by an aluminium foil cap. Bottles are sent out to users of the *Zalpon* dispenser in open-topped cases—presumably in the belief, already held by jam manufacturers and others, that there will be less pilferage in transit if any pilferage is immediately obvious, as it is with this form of package. A. D.



Above: a *Zalpon* dispenser installed. Above right: refills in the form of a dozen aluminium-capped bottles ready for dispatch to the user in an open-topped fibreboard case. The lettering of the words "1 dozen bottles" on the side of this case must surely be the weakest link in an otherwise well-designed chain of packaging, display and promotion material for *Zalpon*.

A large part of Newton Chambers' stand at the British Industries Fair at Olympia was devoted to *Zalpon*. Actual dispensers were shown in one group of displays, and in another—reproduced on right—models were used to depict the three ages of washing: the third, of course, being the age of *Zalpon*.



New form for a familiar product

THE FUNCTION OF industrial design in "the refinement of known forms" is well illustrated by the latest type of Cona coffee-maker, the *Rex*, which has been designed by Abram Games, FSIA, for the Cona Company—pioneers of glass coffee-making equipment.

Using the same accepted principles of operation, the *Rex* improves on existing models in details of design:

1: the whole unit can be carried with one hand,

- 2: the stand incorporates a holder for the funnel when it is not in use,
- 3: the spirit lamp is incorporated in the base,
- 4: the wick is adjustable by rotating its snuffer cap, which hinges over to form a lever,
- 5: the shape of the *Rex* simplifies cleaning.

The glass components of the Cona *Rex* are made from heat-resisting glass, and the metal parts are cast (by William Mills Ltd) in L 33 aluminium alloy—

Though different in form, the Cona Rex operates on the same well-tried principle as the firm's earlier models. Basically it consists of a funnel (A, below right) to take the ground coffee, a bowl B for the hot water, and a drainer C, which is seated in the funnel to act as a filter for the coffee after infusion.

Heat from the spirit lamp D forces the water up into the funnel, where it infuses the coffee before percolating back into the bowl—which is detachable, in the handle E, for serving. All parts which the coffee touches are of glass; the frame is of aluminium alloy



Having commissioned Abram Games to design the Cona Rex, the Cona Company took a logical further step in commissioning him to design a full-colour advertisement for it (reproduced in monochrome on right)

pressure die-castings for the collar holding the bowl, and gravity die-castings for the body. The finish is stove-enamel; the colour, ivory.

The Rex is a table model, to make $1\frac{1}{2}$ pints of coffee. It supplements Cona's existing range of coffee-makers for the home and for the catering trade. The restaurant models are themselves of comparatively recent introduction, though they are already widely used—e.g., in the modernised refreshment rooms of British Railways. The first models of the Cona Rex are on show in the South Bank and other Festival exhibitions; the design is now being tooled for full-scale production. It is planned to produce an electric model as well as the present spirit-heated model.

Apart from the technical advantages of the Rex, one is impressed by the clean lines of its castings. Though function has been the primary factor in determining the form of the various parts, the influence of abstract sculpture is evident in them.



1851—1951

Some new books, booklets and magazines

AMONG THE MANY Festival publications commemorating the Exhibition of 1851 and reviewing the last 100 years are two excellent pamphlets published by the Royal Society of Arts. *A Century of British Progress 1851–1951* (3s 6d) consists of a series of six papers read before the Society, reviewing progress in the fields of industry, commerce, science, engineering, design and education. *The Great Exhibition of 1851* (2s 6d) comprises three Cantor lectures by Kenneth W. Luckhurst, Secretary of the Society. Both pamphlets are illustrated.

Report on Paper 1851 is a reprint of the original report by one of the Great Exhibition juries, first published by Spicer Brothers and William Clowes and Sons in 1852. Spicer's have reprinted this report for its historical interest. (Free to customers.)

Gas at Your Service, the Gas Council's contribution to the Festival of Britain, is a survey of the gas industry from its beginnings in 1812 until the present day.

Its many illustrations of important buildings which rely on gas for their heating and/or cooking include the photograph of the Shakespeare Memorial Theatre reproduced on page 9. (Free.)

Textile Processing and *Beetle Textile Resins* are the titles of a series of free booklets produced by Beetle Products Company Ltd, 1 Argyll Street, London W1.

The Design and Industries Association year book for 1951 (1s) has an arresting cover designed by Gordon Cullen, FSIA. It contains much useful information and a selection of pictures from the 1951 Stock List.

The second issue of *Ark*, the independent student production published from the Royal College of Art (2s 6d) is bigger and better than the first. It is a lively, well illustrated issue dealing with domestic art.

Fundamentals of Perspective, by T. de Postels, is an enlarged second edition of an American work, in the form of annotated diagrams, published in Britain by Chapman and Hall (40s).

Art Fortnightly (6d), a fortnightly newspaper-style review of the visual arts, published from 24 Ainsdale Drive, Sale, Manchester, made its first appearance on 11 May. As the leading article states, the subjects covered in this first issue range from "Henry Moore to packaging design and amateur art societies." C. D.

METHODS AND MATERIALS

Moulding design : a new advisory service

THE BIP GROUP are now among the enlightened material suppliers who offer advice on product design. On the initiative of Charles H. Glassey, Managing Director of British Industrial Plastics Ltd, they have added design advice to the technical advisory services which they already offer. It is available not only to manufacturers but also to consultant designers, who equally may find specialised knowledge useful in this field where design is closely involved with production methods.

The new Product Design Unit has been established in close connection with the existing Development Depart-

ment at the BIP works at Oldbury, Birmingham. It is headed by A. H. Woodfull, MSIA, who is no stranger either to plastics design or to BIP, as he was formerly designer for The Streetly Manufacturing Co Ltd, one of the constituent companies of the group. (He joined Streetly 18 years ago from the Birmingham School of Art, now the Central College of Arts and Crafts, which he attends as a part-time instructor.) Mr Woodfull has designed many plastic products which originally appeared without mention of a designer's name, including the familiar *Beetleware* con-
diment set (illustrated in DESIGN's first

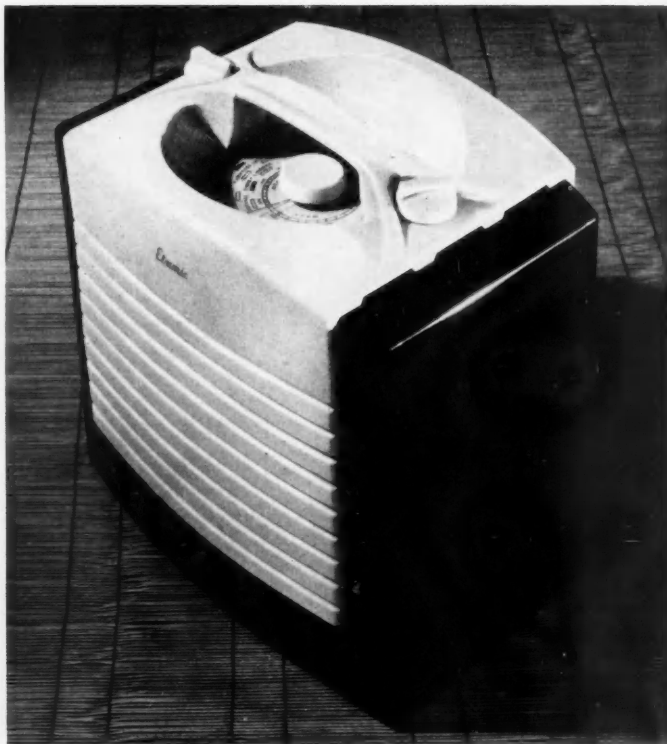
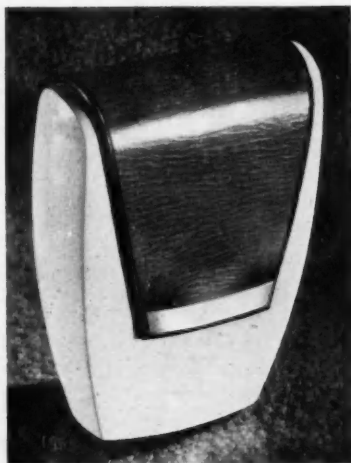


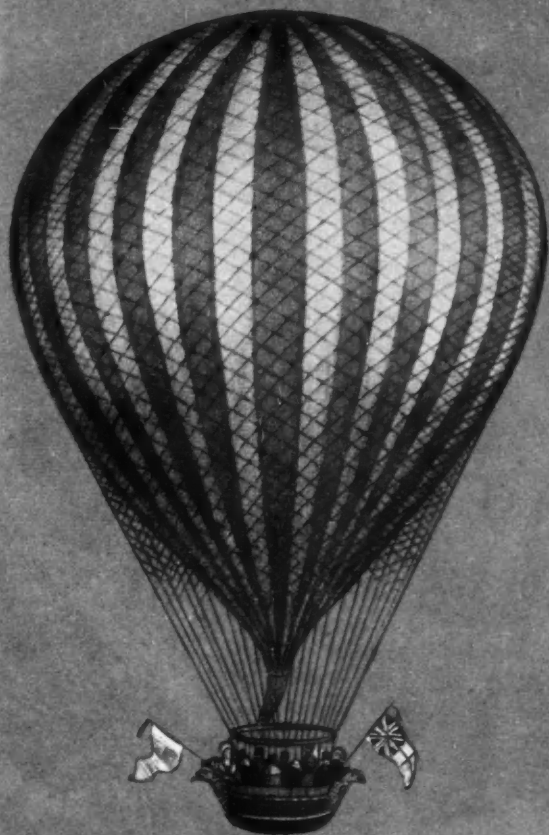
A. H. Woodfull is head of BIP's new Product Design Unit

issue) which continues to sell in remarkably large quantities. Some more specialised mouldings of his design are illustrated below.

Methods and Materials continued on page 29

Typical of the kind of plastics design problem which the new Unit is tackling, these products were designed by A. H. Woodfull in his former capacity of staff designer at Streetly. Top left, the Stratton Fonopad desk telephone-directory (Jarrett, Rainsford and Laughton Ltd); left, case for an electric razor, in plastics and leather; right, cabinet for Etronic portable radio (Hale Electric Co Ltd)





The Vauxhall Royal Balloon

1836

In 1836 the Vauxhall Royal Balloon made the historic London to Weilburg flight covering 480 miles in 18 hours.

Today, its successor the aeroplane has brought the world to the doorstep of all.

British enterprise, as active as ever, has produced the Vickers Viscount — the world's first air liner to be powered exclusively with propeller turbines.

The Viscount is a fine example of how aluminium, the light, strong and durable metal, aids the march of progress.

BRITISH ALUMINIUM



The Vickers Viscount

1951



Imperial Leather 'chubby' shaving stick, Brilliantine and after-shave talcum powder dispenser. All in containers moulded from Beetle by Universal Metal Products Ltd.

The bathroom shelf and, no less, the shop counter look brighter for Beetle — the colourful plastic material for moulding rigid containers. In the packaging of cosmetic and toilet requisites Beetle excels, not only for its strength and resistance to fats, oil and grease, but above all for its wide range of beautiful colours in translucent, semi-translucent and opaque shades. The well-designed, warmly textured Beetle container has an almost unlimited re-use life, remaining a permanent reminder of your brand name long after the contents are consumed. So if your products find their way to the bathroom shelf, or even if they don't and you are looking for a strong, colourful, inexpensive pack, be sure when you are considering materials to give a thought to

BEETLE AND SCARAB
AMINOPLASTIC MOULDING POWDERS



Distributed by **THE BEETLE PRODUCTS CO. LTD.** 1 Argyll Street, London, W.1

BEETLE and SCARAB are trade marks registered in Great Britain and in most countries of the world

Better coatings by flame-gun process

RECENT CHANGES in the design of the Schori flame gun have increased the usefulness of the Schori powder process for the deposition of metal or plastic coatings. This process is most widely employed for protection against atmospheric or chemical attack, but it is also used for insulation and for decoration.

The Schori flame gun or pistol has been designed with an eye to ease of use and ease of maintenance. It is light, small, and well balanced, and it has no complex moving parts: the manufacturers (Schori Metallising Process Ltd, London NW10) state that a workman of average intelligence can be trained to operate the equipment in a few days. The earlier type of pistol was vacuum-fed; the new model works under pressure and can convey the powder in a gas stream, to prevent oxidation of the article to which it is applied. It is claimed that better coatings can be obtained at higher speeds than with the old model; and a wider range of materials can be applied.

The process can now be used for spraying any metal that can be produced in powder form, and a number of plastics. Of these, the most widely used are:

Polythene; for the protection of steel against acid attack, and for electrical insulation. It can also be pigmented in a number of attractive colours.

Shellac; usually sprayed with a mica filler for electrical insulation. It, too, can be pigmented for decorative use.

Thiokol; for protection against acids,



The Schori pistol in action

oils, petrol; successfully used on the exposed propeller shafts of ships, where, normally, corrosion is severe.

Araldite; used as an adhesive for aluminium (especially in the aircraft industry). At one time, Araldite was only available in stick form; the aluminium was heated and the Araldite stick rubbed on the hot surface to produce an adhesive layer. This process was laborious and it failed to ensure even coating; now, Araldite can be obtained in powder form and sprayed thinly and evenly from the flame gun.

Calligraphy—with a fountain-pen

MANUFACTURING INGENUITY, which dealt a body-blow at good handwriting when it made the ball-point pen possible (and cheap), has now done something to redress the earlier wrong, with the introduction of the Swan *Calligraph* pen by Mabie, Todd and Co Ltd, London NW10.

With this fountain-pen—unlike most others—it is possible to produce the subtly graded thick and thin strokes which are characteristic of good handwriting—and, particularly, of the Chancery Cursive style which is favoured by many calligraphers today. With practice, the user can write a good Chancery script at something like the speed of ordinary handwriting done with a little more than ordinary care.

Production of the *Calligraph* pen has been made possible by advances in gold alloys and in welding methods at the Mabie, Todd laboratories; they have enabled the firm to make a gold nib which is very supple in handling and resembles a cut quill in shape, with the point ground to the extreme thinness required.

At the same time, Mabie, Todd have produced a new ink, *Swan Manuscript*, which is jet-black but free-flowing enough to be suitable for use in a fountain-pen. It is obviously appropriate to the *Calligraph* (which costs 41s). Another virtue of this ink—not yet claimed for it by the manufacturers but of considerable value in proof-correction—is that it writes clearly on art paper.



This brush simplifies use of adhesives

A SELF-FEEDING BRUSH which enables liquids—even sticky liquids like glue—to be applied cleanly, precisely and in a continuous flow, is the Kotaseal applicator, patented by Progressive Inventions Ltd.

It is constructed in three sections: the handle, which forms a transparent container for the liquid; the head, with flow channels and control valve; and the brush (or sponge) attachment, which is a

push fit. A variety of attachments can be used for applying such diverse substances as woodworkers' glue hardeners, industrial lubricants and soldering fluxes, for cleaning printers' type and typewriter keys, and for applying egg wash to pastries and cakes.

In use, the Kotaseal is held in a similar manner to a fountain pen; the flow of liquid can be controlled by the degree of pressure on the button control and the contents can be used to the last drop.

Special glues are now being made for use with the applicator (which costs 15s 6d). The manufacturers and distributors are Progressive Inventions Ltd, Market Rasen, Lincolnshire—for whom the moulded parts are made, mostly in Diakon, by Streetly.

The hollow handle of the Kotaseal brush has a capacity of 1½ ounces, and as it is transparent the level of the contents can be seen at once. Because the container is airtight, the solution retains its strength longer than in an ordinary container

DESIGN OVERSEAS

'Lack of understanding of mass-production needs'

A CONSTRUCTIVELY CRITICAL report is one of the most interesting results of the competition held recently by the National Industrial Design Committee of Canada (DESIGN, No 26, pp. 14-17).

This competition was for new designs in furniture or domestic equipment in aluminium and wood. Six special prizes have been awarded to entries which were considered meritorious in originality though "not fully professional in calibre"; but the proposed first, second and third prizes were not awarded, on the judges' unanimous decision, because most of the entrants showed "a lack of understanding of mass-production needs and techniques."

Entries were received from almost every industrial centre in the Dominion; not only product designers but engineers, architects, artists, students and even a few housewives took part. The main criticisms contained in the judges' report are of more than local interest. They can be summarised as follows:

1: It was evident that "a large number of known excellent designers in Canada are not product-design conscious [in terms of manufacturing] by machines, in large quantities. . ."

2: Many gadgets showing mechanical ingenuity were entered, but few of them contained any element of formal quality in design.

3: Too many of the entries showed too close a resemblance to products already on the market.

4: The large number of furniture-design entries "detailed in a very conventional cabinet-making way, with a preponderance of eccentric coffee tables" was thought to suggest a rather low level of vocational training. This, the judges added, could prove "a very serious handicap to the development of contemporary Canadian furniture design unless very strong antidotes are provided."

The judges have recommended that the \$7000 unallotted in this competition be used in another competition with more definite emphasis on mass production.



In redesign, the size of the humidifier has been reduced. The new model, right, is moulded in styrene

'Colour and strangeness'

THE "ENGLISH" CAPTION for a photograph of an Italian standard lamp recently received from Italy reads:

"Floor lamp with a clepsidra shaped bright brass base, with perfect and carefully mirror polished line. From the superior part of the base, which is mt. 0,70 high, get out the arms, lacquered in different light colours, which give to the lamp a gay note of colour and strangeness."

"The superior diffusers contain the small lamps, which spill the light upwards to the sky. It is possible to disassemble the lamp into two parts, and, for assembling, we unite easy and clear instructions. In the base, in order to get it heavier, by mean of a proper bordered stopper, must be introduced some sand, which we provide in the proper quantity."

Redesigned— in plastics

THE "FRESH'ND AIRE" HUMIDIFIERS, illustrated below, are intended for use in houses, flats and offices. The modernised version, on right, is so designed and constructed that stale, dry or smoky air is drawn into the appliance, passed through a constant "waterfall" which moves down through a filter, and sent back into the room cleansed and given its proper moisture-content. It was designed by Charles E. Jones and Associates, Inc, Chicago, in conjunction with Lewis W. Seil of the Fresh'nd Aire Company, Chicago. The redesigned model is moulded in styrene throughout; this material was chosen for the purpose because of its water-resistance, light weight, dimensional stability, high immunity to chemical attack, and economy.

All plastic parts of the humidifier are produced in single-cavity moulds, with the exception of the motor switch plate, lid, and water channel cover, which are combined in a family mould. One of the most intricate parts is the cowl ring; this is slightly more than 12 inches in diameter and $3\frac{1}{2}$ inches high, and, in addition to carrying the louvres of the intake grille round its outer edge, it serves as a base for the upper (exhaust) grille.

A full account of the new Fresh'nd Aire humidifier appeared in the March 1951 issue of *Modern Plastics, USA*—to which we are indebted for the photograph of old and new models, reproduced here.



John Glog's recent article and the correspondence which it provoked invite comparison between British and foreign hotel equipment. These fittings come from Denmark, left (designed by Arkitekt Kay Korbising and made by C. B. Hansen's Establishment) and the USA (designed by George Nelson for the Herman Miller Furniture Co). The two compartments of this "multi-purpose unit, . . . ideal for guest rooms" are each 36in. wide; they stand side by side on a 92in. platform, which leaves space for luggage at one end

Designed in America, made in Sweden

LIKE MANY OTHER countries, Sweden today is anxious to sell to the USA. According to a recent issue of *Form*, the Swedish Timber Industry Group has recommended, after market research, that in selling furniture to America Sweden should take the line of least resistance and "as far as design goes, follow American style and mentality."

This view has moreover been put into effect in a range of furniture in which (quoting this time from an American source) "the skills of Edmond J. Spence, Inc, American designers, were joined with those of 16 Swedish manufacturers" to produce a range of furniture, of which an example is illustrated here. The wood used for this furniture is Swedish birch in two finishes; one described as "a rich creamy colour . . . which designers and distributors feel will make the widest appeal to Americans"; the other, a medium-blond tone.

Form, in a forthright editorial article, asks: "Should the Swedish name be coupled with goods of so un-Swedish a character in design, as we see it, which is opposed to our aims and, in its insincere effect and appearance, must disturb every expert in the field? . . ."

"One ought not to exclude entirely the possibility of co-operation with American designers, but in such a case it should be on the assumption that they

are fully familiar with Swedish production possibilities and can make goods which we can accept and identify with our own aims"; and only in very exceptional cases would this be practicable.

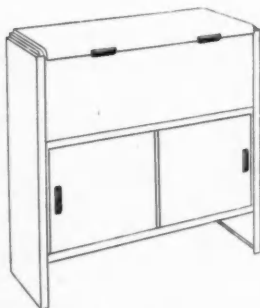
Form considers that to employ American designers with the sole intention of giving Swedish goods an American character is both "a mistake from the purely economic point of view" and a cultural loss, in that industrial design loses, in these circumstances, "its value as one of our best media of propaganda."



A new slant on Swedish Modern. The designer, Edmond J. Spence, will be remembered for his adaptations of Day-Latimer designs (DESIGN No. 17 pages 17-19)



Filing cabinet designed to save space



The Randalrak Ambassador cabinet, shown here in open and closed positions, accommodates 100-120 suspended files. It is made in steel in various finishes—e.g., polychromatic grey and black. The black plastic handles are a standard design

TO MEET THE NEED, in many executive offices, for a number of essential files to be kept close at hand, the *Ambassador* filing cabinet has been designed by K. Frankenschwerth, of Randalrak Ltd. As it has a hinged lid, there is no need for the extra floor-space required where drawers have to be pulled out: the inside of the lid can, moreover, be used for a chart or graph, which is less in the public eye than it would be on a wall.

Our photograph shows foolscap files in position; the cabinet will take foolscap or quarto or a combination of both. Below, there is storage space for box files or large books. The cabinet is 35½ in. wide and 16 in. from front to back. To make the best possible use of space, the designer has deliberately avoided curves of large radius.

A central lock secures the lid and the sliding doors of the cupboard-space below.

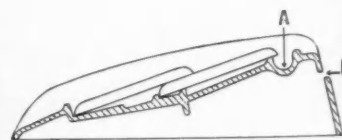
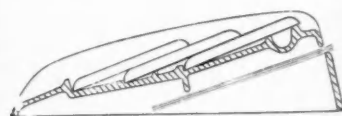
Display unit for enamelled ironware

ALLIED IRONFOUNDERS LTD have recently designed, in collaboration with E. K. Cole Ltd, a display stand in black plastic material, to display samples of the *Duramel* coloured porcelain enamels which are used on their cast-iron baths.

The range of these enamels is at present limited to six colours, which are shown in two rows; but the stand is designed so that nine colours can be

shown equally well, should the colour range be increased later. A groove, **A** on diagram, allows for the samples to be easily removed.

Allied Ironfounders' products for the bathroom are confined to cast-iron, but they have prepared a chart to help customers who wish to choose sanitary earthenware (handbasins, WC's, etc) in colours which will match the baths.



Alternative arrangements of the display unit, for three (above) or two rows of samples. When only two rows are used, they are still easily removable thanks to the finger-space at **A**. The slot **B** enables printed colour-charts to be stacked beneath the platform of the unit, projecting at the back



SOME RECENT CONTRACTS

Showrooms for the British Jewellers Association (as illustrated by courtesy of the journal WOOD), 19/25, Gutter Lane, London, E.C.2.
The Exhibition of Books, Festival of Britain, Victoria and Albert Museum, South Kensington, S.W.7

Architect:—Hulme Chadwick, Esq., ARCA

Showrooms for Wm. Perring & Co. Ltd., 33, High Street, Watford
Permanent Exhibition of Gas Equipment and Services for the North Thames Gas Board at Watson House, Townmead Road, Fulham, S.W.6

Architect:—Brian Peake, Esq., FRIBA, MSIA

The whole of the Display Construction for the Dome of Discovery, Festival of Britain, South Bank Exhibition

Display Designers:—Design Research Unit

Showrooms and Exhibitions by F. W. CLIFFORD, LTD.

29 VAUXHALL BRIDGE ROAD, WESTMINSTER S.W.1

Telephone Victoria 5385-7

Packaging is not a side-line. It is a business with a fully developed technique of its own. It has its specialists, its 'know-how', its own expertise. In a modest way, it can even be said to have its own literature.

Sales Appeal is the liveliest, most widely read journal in the packaging business. For twenty years it has been the friend and familiar of every important proprietary goods manufacturer in the country. Its reports on new packs and materials are sound and factual; its criticisms of current displays, frank and stimulating.

If you have not yet seen the latest number of

Sales Appeal

send for a specimen copy to

The Circulation Manager

Sales Appeal, 1, New Bond Street, London, W.1.



15/- a year (Six Copies)
2/6 Single Copy

Notebook

Posters on show

THOUGH THE OBVIOUS setting for posters is out of doors, it appears that the present Exhibition in the Victoria Embankment Gardens, London WC2, is the first open-air exhibition of selected posters ever held in the United Kingdom. There are approximately 280 of them—61 British and the remainder from 16 other countries. The Exhibition has been organised jointly by the Council of Industrial Design, the Society of Industrial Artists and the British Federation of Master Printers; the British posters were selected by a committee of the SIA, the foreign posters by Charles Rosner (of Sylvan Press, and joint Editor of *Modern Publicity*).

A competition was held among the commercial art students in London art schools for the design of a poster to advertise this exhibition; prize-money totalling 50 guineas was presented by Charles Mansell of Balding and Mansell Ltd, printers. The assessors for the competition, who did not know the names of entrants at the time of judging,

were later (in their own words) "somewhat astonished to find" that first, second and third prizes and four out of five honourable mentions had been awarded to students of the LCC Central School of Arts and Crafts. The only other school represented in the list was the Borough Polytechnic School of Art.

New products

Many ashtrays are so shallow that the least puff of wind scatters their contents. In serious smoking circles there should, therefore, be a welcome for a plastic ashtray with bowl measuring $3\frac{1}{2}$ ins. wide by $1\frac{1}{4}$ ins. deep that has been produced by Universal Metal Products Ltd, Salford. While it can hardly be described as elegant, it is, as the makers claim, "a good solid-looking moulding." The base-tool is so constructed that a name or trade can be incorporated, if required.

* * *

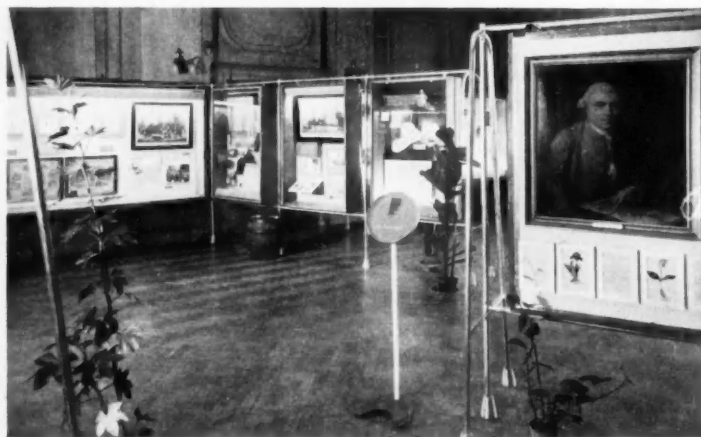
The firm of Packet Furniture Ltd, well known for its pioneer work in a specialised field of furniture design, has



What was once the Brasserie Universelle in Piccadilly Circus is now the White Bear Inn. Transformation has been effected (for Criterion in Piccadilly Ltd) by Harold Wyatt, ARIBA, MSIA. This view shows part of a mural by Sidney Smith (left); false ceiling, which hides service pipes and incorporates light fittings; tiled surround for the service hatch; in restaurant, old chairs repainted, upholstered in Tygan; in foyer, new chairs by Furniture Industries Ltd



Down the road in Lower Regent Street, Lyons have recently opened this new self-service teashop, designed for them by Richard Lonsdale-Hands Associates. Some of the lithographs referred to on page 17 are here displayed to advantage, on the wall on right



An exhibition at County Hall, which illustrates 2,000 years of South Bank history with a unique collection of exhibits, models and pictures, serves also to introduce the work of the Furniture and Display Section, a recently-formed section of the LCC Architects' Department. They have designed, for this and any subsequent exhibitions, an adaptable range of frames and supports in tubular steel; from these are suspended flat display boards, shallow cases framed in wood, or deeper cases in wood and Sundeala board. Strip-lights are used for illumination: they can be attached at either top or bottom of any of the three different types of display unit

been taken over by E. Kahn and Co Ltd, London EC2. Already, Kahn's are manufacturing in quantity the Tecta Georgiad armchair, which has a frame of laminated plywood construction and comes into the tax-free price category (£9 16s).

Design in the Festival

Certain designers' names were incorrectly given in *Design in the Festival*. Heal's printed linen fabric, *Country Posy* (p. 25, no. 1), was designed by Annette McClintock, LSIA, and the *Agar iron* (p. 34, bottom right) by A. Sykes—not as previously stated.

This beautiful handwriting is called Chancery Script, the style which made Sixteenth Century manuscripts so cultured in appearance and so delightfully readable. In recent years, a growing number of people have revived it as a delightful hobby - creative, easy to learn and inexpensive



Now, in response to increasing pressure from writers, Mabie, Todd have produced the new Swan Calligraph pen, with a nib specially ground in the shape of the old-time quill! Now everyone can learn the simple art of writing Chancery Script, to give themselves a fascinating pastime and enrich the grace of their handwriting.

◆ A Swan "Manuscript Ink" has been created for use in the new Swan Calligraph pen. It is delightfully even in flow and dries with the characteristic black which is so much part of the clarity and attractiveness of the Script.

THE 'Swan Calligraph'

41/- INC. PURCHASE TAX

Ask your stationer for particulars.

Mabie, Todd & Co. Ltd., Swan House, Whitby Avenue, Park Royal, London, N.W.10.

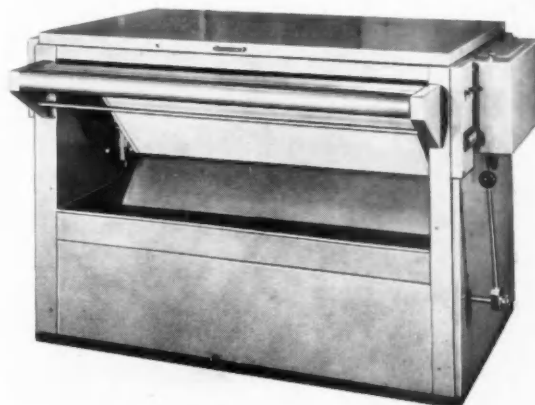


The NEW MASON "HERMES" Continuous PLAN PRINTER

From every point of view the New Mason Hermes Continuous Plan Printer is the perfect machine for those who constantly need comparatively small quantities of prints.

The Hermes is produced in two sizes, one with 6 and the other with 12 standard industrial fluorescent tubes as lighting units. It is silent, convenient and simple to operate. Power is transmitted from an ordinary electric point and running costs are as low as those of normal office electric lighting.

Each model is fitted with infinitely variable speed friction drive and an automatic, self adjusting and aligning blanket tracking mechanism. The Hermes is beautifully designed and has a special table top for reference purposes and general convenience.



Why not put the Mason Hermes into Your Drawing Office? It can save You and Your Staff much valuable time and can produce immediately those prints which are required for council or board meetings. When you require quick reproduction you can rely on "Hermespeed" prints for clarity and quality.

Please apply for full details of this new Mason production to the Engineers' Photo Printing Division of:-

E. N. MASON & SONS LTD. Arclight Works Colchester—Tel. 2266
Also at LONDON, GLASGOW, MANCHESTER and BRISTOL

ADVERTISEMENTS

Rates: 2s per line, minimum 6s. Box number, 1s extra. Advertisement representative, Dennis W. Mayes, 69 Fleet Street, London EC4. Telephone: CENTRAL 4447.

CITY OF BIRMINGHAM EDUCATION COMMITTEE COLLEGE OF ART AND CRAFTS

Principal: Meredith W. Hawes, ARCA, NRD

A FULL-TIME LECTURER (man or woman) with high qualifications in Illustration is required to commence duty on 1 September next or as soon after as possible to assist with the training of students taking the Ministry of Education Examinations in Illustration for the National Diploma in Design. The successful candidate will also be expected to undertake a certain amount of instruction in Graphic and Advertising Design to National Diploma level.

Salary in accordance with the 1951 Burnham (Further Education) Scale for Lecturers—Men £900—25—£1000; Women £720—20—£800. Members of the staff are expected to practise in their own time the crafts they are engaged to teach, and this will be borne in mind when arranging the hours of duty of the successful applicant.

Forms of application may be obtained from The Principal, College of Art and Crafts, Margaret Street, Birmingham, 3, on receipt of a stamped addressed foolscap envelope and should be returned not later than fourteen days after the appearance of this advertisement.

E. L. RUSSELL,
Chief Education Officer

CLELAND PACKAGING

is planned



functionally

and visually



to exhibit and sell your goods

Be it a small carton to carry a light article or a large display outer to contain dozens, sound planning and careful production will ensure presentation in the best traditions of Industrial Design functionally and visually.

William W. CLELAND Limited PRINTERS AND BOXMAKERS

STAPLE HOUSE, CHANCERY LANE, LONDON, W.C.2

Phone: Holborn 2521

AND CULLINGTREE FACTORY, BELFAST

DESIGNER-DRAUGHTSMAN wanted for interiors and exhibitions. Inter RIBA standard. Capable of producing accurate working details and coloured perspectives. Write, stating age, experience and salary required to Charles Kenrick, 15 Berners Street, W1.

PHOTOGRAPHS OF FESTIVAL OF BRITAIN EXHIBITS. Display prints. Enlargements. Special service to Designers and Architects. The Manor Studio, 57 The Green, Southall, Middlesex. SOU 2967.

PICTURE FRAMES AVAILABLE IN ALL SIZES. Special designs and finishes made to order. The Rowley Gallery, 87 Campden Street, Kensington W8. Park 4349.

GOOD DRAWINGS in Colour of any Subject. Interiors a speciality. Moderate fees. Rowley Gallery, 11/15 St Mary Abbots Terrace, Kensington High Street. WESTERN 0421.

CREATIVE AND RECORD PHOTOGRAPHY
Studio and Location
RICHARD SHARPE STUDIOS
11 Gunter Grove, London, SW10
FLAXMAN 1822

ELECTRIC LIGHT FITTINGS: First-class designer wanted by firm of standing. The appointment offers exceptional opportunities for a highly qualified man. All applications will be treated in strictest confidence. Box 24, DESIGN, Tilbury House, Petty France, London SW1.

SYLVIA PATTERNED PAPERS are the latest for display. SYLVIA BINDERS' STAMPING BRASSES give ten-day service. Sylvia Book Products, 62 Belvoir Drive, Leicester.

RICHARD DENDY AND ASSOCIATES welcome inquiries for experimental, engineering, architectural and ship models; production and development in rubber and plastics; clay modelling, plaster casts, hard and flexible moulds; rubber, sponge rubber and plastic prototypes; animated displays, industrial and trick photography; designs and drawings; prototypes and mock-ups; film special effects and models and long-life set dressings; small production runs in rubber, plastics and white metal; amusement slot machines; theatrical décor and window displays. 199 Harrow Road, Paddington, W2. CUNNINGHAM 9716.

DESIGN ADVICE

MANUFACTURERS REQUIRING THE SERVICES OF DESIGNERS, whether for staff positions or in a consultant capacity, are invited to apply to the Design Advice Section, Council of Industrial Design, Tilbury House, Petty France, London SW1, for a short list of designers suitable to their particular purposes, which should be explained in some detail. This service is gratis and incurs no obligation.



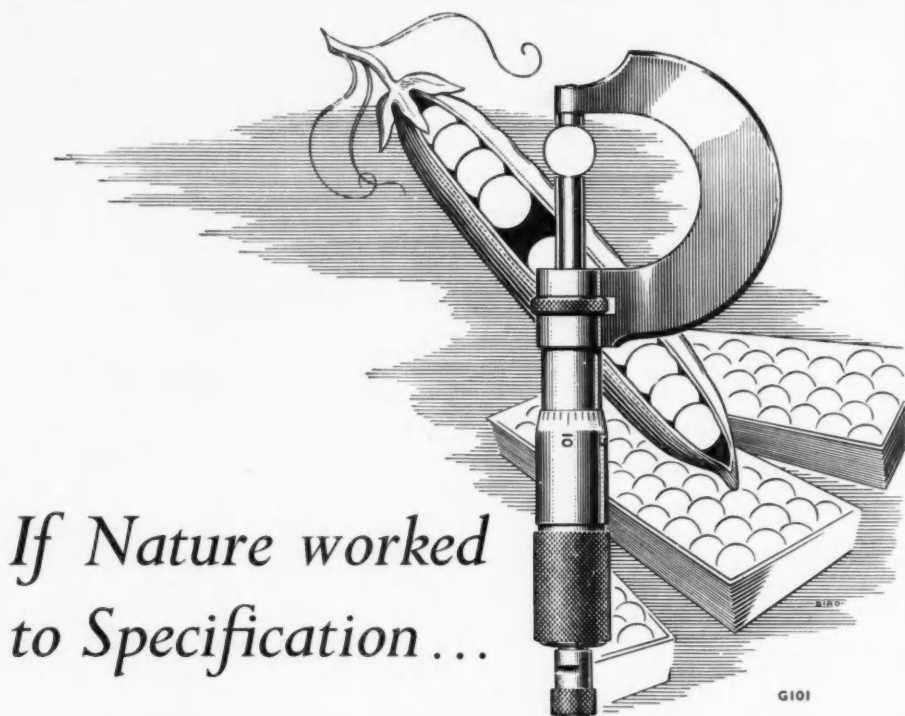
COPPER

Next to iron, copper is the most useful metal in the world today. Millions of miles of copper wire and cable carry the electricity that drives motors and transmits messages from one end of the world to the other. It is made into fireboxes for railway engines and, alloyed with zinc or nickel, into condenser tubes for steam generators in power houses and ships. Alloyed with zinc, copper forms brass, which has a thousand uses from curtain rails to cartridge cases. Alloyed with tin, copper becomes bronze, the alloy that makes springs, statues and heavy

duty bearings. Copper was the first metal used by primitive man as he emerged from the Stone Age. When the Romans came to Britain, copper was already being widely used in the form of bronze. Mining and smelting were being carried out in Cumberland, Anglesey and North Wales. Today most of the world's copper ore is mined in Africa and the Americas.

I.C.I., which is the largest producer of wrought non-ferrous metals in the British Empire, manufactures vast quantities of copper and copper alloys in forms varying from printing rollers to coins.





If Nature worked to Specification...

One or two peas in every pod would certainly be rejected. Unless, of course, Nature took a leaf out of Bakelite Limited's book and made them all *better* than specification.

Bakelite Limited technicians know that it is not enough, for instance, to manufacture materials with an *average* tensile strength equal to specification. To make sure that every batch will stand up to test, the average strength must be *above* that specified.

Every BAKELITE material has its own test history, mathematically analyzed and plotted. From its behaviour in the past much can be learned to ensure that its performance in the future will maintain the BAKELITE traditions for quality and reliability.

BAKELITE
TRADE MARK
PLASTICS

BAKELITE LIMITED • 18 GROSVENOR GARDENS • LONDON SW1 • SLO 9911

